



AGMAZINE

Official Publication of the American Guild of Musical Artists
A Branch of the Associated Actors and Artistes of America • Affiliated with the AFL-CIO

January 2009

Volume 63, Number 1

EXECUTIVE DIRECTOR'S REPORT

BY ALAN S. GORDON

A Tale of Two Cities

Charles Dickens' 1859 classic novel begins with the words: "It was the best of times, it was the worst of times." To some extent, that phrase describes the situation facing our members now in what Dickens then called the "season of despair."

Arts institutions around the country are suffering from the worst loss of patron funding and ticket buying in decades and, in some cases, from inept management. Opera Pacific simply went out of business, and Baltimore Opera sought protection from its debts through a Chapter 11 Bankruptcy proceeding. New York City Opera continues to founder without a leader and without a season.

But even better-run opera companies are experiencing fiscal troubles and are being forced to cut or postpone productions. For our chorister members in companies without full-time choruses, this means a loss of jobs. For our soloist members, it means contracts they had depended upon are being cancelled, and there are fewer places to find new jobs. Ballet companies are somewhat better off, but declining ticket sales and patrons' investment losses will also affect their ability to sustain their levels of activity.

I don't want to be guilty of "schadenfreude" (feeling better about the misfortune of others), but frankly, this dismal state of affairs is less destructive to our members than the effect it has on other arts institutions. Most ballet and dance companies and major opera companies

have AGMA contracts that protect dancers and choristers with guaranteed annual weeks of work. All AGMA soloist contracts are pay-or-play, whether cancelled or not. Down the street from our national headquarters, however, there are eleven Broadway theaters that *The New York Times* reports will stay dark this season because there simply are no funds with which to produce plays. And Equity contracts don't have the annual guarantees that ours do.

For AGMA, all of this means a great deal of work: defending its members, enforcing existing contracts, assuring that pay-or-play contracts are either enforced or renegotiated to the artists' satisfaction, negotiating new collective bargaining agreements in the context of tough times and, now, aggressively pursuing claims in bankruptcy court, arbitration and litigation. And, for many of our soloist members, we remain locked in litigation to protect them against agent abuses. Fortunately for its members, AGMA is perfectly positioned to be both ready, and able, to protect and defend them.

As an institution, AGMA is in excellent shape. Its finances, its leadership, and its staff are the best they've ever been. We have an activist President who makes it his business to visit every AGMA Area and hear first-hand about the concerns of members. He is supported by a host of other elected officials and a Board of Governors that is unfailing in its support of members' rights and

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REMINDER

**Officer and Board of Governor
Petitions are due in the National
Office by March 1, 2009.**

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FROM THE PRESIDENT JAMES ODOM



AGMA Is The Good Guys

D. and I have been friends for thirty-nine years now, almost our entire lives. I'm not going to use D.'s full name, and while it is highly unlikely that she will ever read this, I'm apologizing in advance in case she does. Because even though I love her dearly, we do not always see eye-to-eye on things.

Over the years, our lives have taken very different paths. After college, I went on to search for fame and fortune and wound up an opera singer instead. D. stayed put and after some time and additional degree-earning became the site director for an archeological dig. It's fascinating work and I'm more than willing to brag about her over drinks if you want to hear about it.

As usual, we've reached the point where you start to wonder if I have one. A point, that is. I do. D. and I were having one of our tele-coffee klatches, and, as it usually does, the conversation turned to AGMA. You see, for reasons that completely elude me, she's quite proud of my union work. The reason that her pride eludes me is that she is adamantly anti-union and an ardent supporter of the right-to-work movement. For those of you who have run further down this road and are wondering...no, you do not want to hear us "discuss" politics.

D.'s father was originally from upstate New York. She grew up hearing stories of Teamsters and violence and "good, honest men who couldn't get a job because they wouldn't join the union." She tells stories of a Texas supermarket chain being driven out of town because the national union insisted that workers who didn't want to be union members strike rather than settle a contract. (This confuses me. Texas is a right-to-work state, and I really can't imagine how it could have happened.) She honestly believes that unions are no longer needed because she honestly believes that the market determines what wages should be and that employers will pay top wages to get top workers. She also believes that for the most part the union movement has out-lived its usefulness because, in her opinion, most union leaders are now more concerned with maintaining their positions and power than with realistically representing their members.

Did I mention that she's a woman who has never been a member of a union, never sat at a bargaining table, and has worked her entire life either for small businesses or in academia?

She doesn't agree with me that many of the benefits she currently enjoys are the result of the hard work and careful bargaining of the Texas Faculty Association, which is affiliated with the Texas State Teachers Association and the National Education Association.

I love her, but in this I'm right.

Fortunately, we do agree on one thing when this issue comes up. She has suffered through a lot of AGMA contract negotiations, contract enforcement fights, and my dealing with union business when I'm supposed to be spending time with her. As ardently as she believes the labor movement has outlived its usefulness, she believes this: AGMA is the good guys. Our focus is our members. We are honest brokers who really do negotiate in good faith.

We are a union of which you should be proud to be a member.

Now if I could just convince her that you don't drink chocolate milk with burritos...

Honor Your “Letter of Intent”

Q: I am a dancer working for an AGMA dance company and the company’s management has sent me a “letter of intent” inviting me back for next season before I sign my contract. Is this letter of intent binding once I agree to accept it?

A: Many but not all of our dance agreements have a procedure that requires the management of a company to distribute letters to dancers inviting them to work for that company for the upcoming production or contract year. Your question is really asking: Is it an invitation to work, or a letter expressing the company’s “intent” to have them work? It’s really both, but depending on the terms of the offer from each individual company, it may not be binding on the employer until you agree to accept it. Once you do, it’s binding on both you and the company. This procedure is intended to provide the security of future employment for dancers and allows the company to be sure they have all of the performers they will need for upcoming performances.

This procedure provides a reciprocal commitment for both the dancer and the company, and both sides are obligated to honor that commitment.

Company managements are required to honor such offers of employment, and once a dancer accepts the offer, he or she is bound to respect it. Through the grievance and arbitration process of our collective bargaining agreements, AGMA can enforce such an offer should a company try to withdraw it after an Artist has committed to it. However, what this also means is that you are likewise committed, even if you later decide that you want to leave or perform somewhere else. The contract that binds the company also binds you, and you would need to get the consent of management to be released from your obligation to perform.

Every dancer has the right to ask the company management to be released from their letter of intent or contract and often something can be worked out. AGMA is always available to assist you in attempting to secure a release. But a binding contract works both ways: If a dancer breaks that contract without the company’s consent, AGMA would not be able to protect that dancer from any legal actions an employer might take.

So to answer your question, YES, letters of intent or offers of employment are binding once you officially agree to accept them, and we encourage all of our members to honor them.

Executive Director’s Report *(continued from page 1)*

members’ contracts. We have an activist Treasurer who, in concert with Director of Operations Gerry Angel, has made sure that AGMA’s fiscal position and finances have remained risk-averse and have continued to grow, untouched by the diminished economic climate. Our fiscal reserves per member, for example, are now triple those of SAG, and, although we have prudently budgeted for some prospective loss of working dues, we nonetheless expect to not only protect AGMA’s assets in 2009, but, rather, see them increase through the non-dues sources of revenue we have developed. Ten years ago, AGMA might not have been able to sustain the level of protection and defense now needed by many of its members. Moreover, the

revamped AGMA Relief Fund is far better able, professionally and financially, to assist members in crisis.

All of this, in turn, allows the professional staff that handles the day-to-day job of negotiating, administering and enforcing your contracts to do its job with undiminished skill while simultaneously maintaining the level of services we provide to our membership. Obviously I’m prejudiced, but in my opinion our leadership and our staff do their respective jobs better than those of any of our far-larger sister entertainment unions. For AGMA, there’s never a question of not having the leadership support and the resources to maintain our staffing, utilize the best lawyers, retain bankruptcy counsel, institute and conduct litigation, or do anything

else necessary to protect our members.

So please remember, both the leadership and the staff are here to serve you. If you have a contract that’s been cancelled through company bankruptcy, cessation of business, or production cut-backs, we can’t enforce it if we don’t know about it. If you have a problem, we can’t help solve it unless we know about it. You’ve “paid your dues,” so please take advantage of what your membership in AGMA provides for you. Call any staff member for help, call me directly at (212) 265-3687 or (800) 543-2462, or e-mail me at agmany@aol.com.

Hopefully, 2009 will be better for the arts, for our employers, and for the nation. The staff joins me in wishing you all a very happy New Year.

**Please look for *AGMAzine* on the upcoming
“Members Only” section of AGMA’s website.**

2009 BOARD OF GOVERNORS ELECTION INFORMATION

Listed below are the AGMA Officers and Governors whose terms expire this year, as well as those Governors who remain in office. See the Board Seat Vacancy Table on page 5 to determine how many seats are available in your area and category.

Governors are elected for three-year terms unless a seat needs to be filled for the unexpired remainder of a three-year term. Not all areas have vacancies or are entitled to seats in every category. The Census Table on pages 6-7 explains how the proportion of seats is determined.

NATIONAL OFFICERS	Soloist Terms Expiring	07 WASH./BALTIMORE AREA
President James Odom	Michael Gallup Remaining in Office: None	Chorister Terms Expiring None Remaining in Office: Erika Juengst, Joe Minor, Christopher Rhodovi, Anthony Torchia
1st Vice President Gerald Otte	Stage Mgr/Dir/Chor Terms Expiring None	Dancer Terms Expiring None
2nd Vice President John Coleman	Remaining in Office: Lisa Kable	Remaining in Office: Barbara Stuckey
3rd Vice President Colby Roberts	03 CHICAGO/MIDWEST AREA	Soloist Terms Expiring Paul McIlvaine
4th Vice President Sara Stewart	Chorister Terms Expiring Matthew Carroll, Cole Seaton Remaining in Office: John Concepcion-Wall, Chuck Coyl (Actor/Chorister), Joseph Fosselman, Margaret Harden, Lorene Richardson	Remaining in Office: J Austin Bitner
5th Vice President Gregory Stapp	Dancer Terms Expiring Michael Anderson	Stage Mgr/Dir/Chor Terms Expiring Lynn Krynicki
Treasurer Lynn Lundgren	Remaining in Office: Sondra Karman	Remaining in Office: None
Recording Secretary Louis Perry	Soloist Terms Expiring Christopher Feigum	08 PITTSBURGH AREA Chorister Terms Expiring Kellie McCurdy Ryan
GOVERNORS	Remaining in Office: Rodell Rosel	Remaining in Office: None
01 NEW YORK AREA	Stage Mgr/Dir/Chor Terms Expiring None	09 NEW ENGLAND AREA Soloist Terms Expiring None
Chorister Terms Expiring Glenn Bater, David Frye, Karen Grahn, Pamela Smith	Remaining in Office: Margaret Stenger	Remaining in Office: Marilyn Bulli
Remaining in Office: Rose Anderson, Timothy Breese, Linda Doria, Robert Kuehn, Rob Maher	04 SAN FRANCISCO AREA	10 TEXAS/OKLAHOMA AREA Chorister Terms Expiring Matthew Woodbury
Dancer Terms Expiring William Agliata, Stephanie Godino	Chorister Terms Expiring None Remaining in Office: Julianne Booth, Mark Hernandez	Remaining in Office: None
Remaining in Office: Christine McMillan, Jonathan Pessolano, Ian Thatcher	Dancer Terms Expiring Nicholas Smith	Dancer Terms Expiring None
Soloist Terms Expiring Cherry Duke, Greer Grimsley, LeRoy Lehr, Kyle Pfortmiller, Melanie Sonnenberg	Remaining in Office: Christopher Anderson	Remaining in Office: Nicholas Leschke
Remaining in Office: Osceola Davis, Jonathan Green, Craig Montgomery, Belinda Oswald, Anita Terzian	Soloist Terms Expiring None	Soloist Terms Expiring None
Stage Mgr/Dir/Chor Terms Expiring None	Remaining in Office: Antonio Nagore	Remaining in Office: Steven Hall
Remaining in Office: Terry Ganley, Raymond Menard	05 NEW ORLEANS AREA	11 NORTHWEST AREA Chorister Terms Expiring None
02 So. CALIFORNIA AREA	Chorister Terms Expiring Julie Condy	Remaining in Office: Maria Leatha, George Scott
Chorister Terms Expiring Joseph DeStefano, Heidi Herzog	Remaining in Office: None	Dancer Terms Expiring None
Remaining in Office: Scott Blois, David Schnell, Tim Smith, Jennifer Wallace	06 PHILADELPHIA AREA	Remaining in Office: Rickey Klein
Dancer Terms Expiring None	Chorister Terms Expiring Maren Montalbano	Soloist Terms Expiring None
Remaining in Office: Peggy Hickey	Remaining in Office: Evelyn Santiago-Schulz	Remaining in Office: Wade Baker
	Dancer Terms Expiring None	
	Remaining in Office: Amanda Miller	
	Soloist Terms Expiring None	
	Remaining in Office: Sara Blann	

2009 BOARD SEAT VACANCY TABLE

This chart indicates Board seat(s) available in the following categories.

Area	Chorister/ Actor	Dancer	Director/ Stage Manager/ Choreographer	Soloist
1. New York	4	3	0	4 + 1 expiring 2010
2. Southern California	2	0	0	1
3. Chicago/Midwest	2 + 1 expiring 2010	1	0	1
4. San Francisco	0	1	0	0
5. New Orleans	1	0	0	0
6. Philadelphia	1	0	0	0
7. Washington/Baltimore	0	0	1	0
8. Pittsburgh	1	0	0	0
9. New England	0	0	0	0
10. Texas/Oklahoma	1	0	0	0
11. Northwest	0	0	0	0

By-Law Change

At its November 24, 2008 meeting, AGMA's Board of Governors approved an amendment to By-Law Article IX: Committees, which deletes text shown in strikethrough, as follows:

There shall be established five standing committees and one joint sub-committee. These committees will be entrusted with the general business of the Union as outlined below. Each committee is required to make a report to the National Board of Governors a minimum of six times per year and be encouraged to make other reports as often as needed to keep the membership informed. A nationally elected officer wishing to chair either Committee 2 (Administration and Policy), 3 (Work Rules and Contracts), or 4 (Membership and Member Relations) may be given preference. ~~The chair of each committee is required to designate a liaison to the eleven local areas. That person is responsible for coordinating the communication of the business of the committee.~~ Each committee must maintain minutes of its actions.

At the same meeting, the Board approved an amendment to By-Law Article IX: Committees, Part IV. A. Membership and Member Relations, which adds an underlined word and deletes text in strikethrough, as follows:

The Membership and Member Relations Committee shall be limited to twenty-two members with a minimum of one ~~two~~ from each area ~~plus delegates and Area Committees.~~ ~~The designated liaisons from committees I, II, and III shall be ex officio members.~~

TAX TIME IS JUST AROUND THE CORNER

Check the IRS website <http://www.irs.gov> for the latest information.

Union Privilege/Union Plus offers online tax services: <http://www.unionpriv.org/money/taxes>



AGMA's logo, shown here on the sidewalk in front of the San Francisco Opera house, was rendered by local visual artists using chalk stencils. On view between July 26 and October 4, 2008, their work was in celebration of the history of unionized workers at San Francisco's union performing houses.

BOARD OF GOVERNORS SEAT ALLOCATION FOR 2009 ELECTION

(Census Data Based on Members in Good Standing as of July 31, 2008)

YEAR TERM EXPIRES	2010	2011	2012	Total	2010	2011	2012	Total		
AREA	#	CHORISTERS/ACTORS			#	DANCERS				
1. NEW YORK	767	2	3	4	9	511	1	2	3	6
2. SOUTHERN CALIFORNIA	509	2	2	2	6	69	0	1	0	1
3. CHICAGO/MIDWEST	662	3	3	2	8	172	0	1	1	2
4. SAN FRANCISCO	205	1	1	0	2	222	1	0	1	2
5. NEW ORLEANS	39	0	0	1	1	2	0	0	0	0
6. PHILADELPHIA	171	0	1	1	2	41	0	1	0	1
7. WASHINGTON/BALTIMORE	369	2	2	0	4	76	0	1	0	1
8. PITTSBURGH	78	0	0	1	1	31	0	0	0	0
9. NEW ENGLAND	77	1	0	0	1	44	0	0	0	0
10. TEXAS/OKLAHOMA	77	0	0	1	1	50	1	0	0	1
11. NORTHWEST	182	1	1	0	2	52	0	1	0	1
TOTALS	3,136	12	13	12	37	1,270	3	7	5	15

The tables above and on page 7 show a distribution of the total number of seats allocated to each geographic area, to each professional category, and to each professional category within each particular geographic area. The seats are allocated according to the procedures set forth in AGMA's Constitution, including one extra seat allocated to New Orleans as permitted for a geographic area not otherwise entitled to a seat.

Another Successful Relief Fund Raffle for Lyric Opera of Chicago Chorus

by Timothy Bradley, Lyric Opera of Chicago Chorus member

Lyric Opera of Chicago Chorus held their annual AGMA Relief Fund Raffle on October 4, 2008, during a performance of *Manon*, raising \$5,670. Chorus members did a wonderful job of not only selling a record number of tickets, but garnering quite an impressive list of prizes, with the Grand Prize being a pair of subscription tickets to Lyric's season, donated by Lyric's general director, Bill Mason.

Other prizes included gym memberships, a private concert of Cole Porter songs donated by a local singer, a chef-catered private dinner party, an array of gift certificates to many wonderful Chicago restaurants, and much more. In all, there were over 20 prizes, many donated by chorus members.

Manon cast members Natalie Dessay, Jonas Kaufmann, Christopher Feigum, Jake Gardner, and David Cangelosi drew the winning tickets.

This year's raffle was a huge success, all due to an amazing group effort from the chorus.



Left to right: David Cangelosi (drawing a ticket), AGMA Board member Christopher Feigum, Jonas Kaufmann, Kenneth Donovan, and Jake Gardner

Election Cycle: Petitions

Petitions, petitions, what's this about petitions?! As with most elections, AGMA's process starts with using a petition to declare your desire to be elected. When you get ten other paid-up members to support you, you will have taken the first step toward having

a real say in how your union is run.

In this issue of the AGMAZine, you'll find those petitions. If you would like to become an active member in AGMA's leadership, complete the petition and submit it by the March 1 deadline.

Dare to be proactive and make a dif-

ference. Run for election.

In April, you can check the next AGMAZine issue to find your name and bio along with the ballots for voting. That's your next opportunity to have a say in your union — YOU get to decide who represents you.

BOARD OF GOVERNORS SEAT ALLOCATION FOR 2009 ELECTION (CONTINUED)
(Census Data Based on Members in Good Standing as of July 31, 2008)

2010 2011 2012 Total					2010 2011 2012 Total					2010 2011 2012 Seats				
#	SM/DIR/CHOR				#	SOLOISTS				#	TOTALS			
180	1	1	0	2	893	4	2	4	10	2,351	8	8	11	27
43	1	0	0	1	116	0	0	1	1	737	3	3	3	9
65	0	1	0	1	193	1	0	1	2	1,092	4	5	4	13
22	0	0	0	0	103	0	1	0	1	552	2	2	1	5
5	0	0	0	0	21	0	0	0	0	67	0	0	1	1
12	0	0	0	0	57	1	0	0	1	281	1	2	1	4
48	0	0	1	1	147	1	0	0	1	640	3	3	1	7
7	0	0	0	0	16	0	0	0	0	132	0	0	1	1
11	0	0	0	0	47	0	1	0	1	179	1	1	0	2
10	0	0	0	0	45	0	1	0	1	182	1	1	1	3
19	0	0	0	0	55	0	1	0	1	308	1	3	0	4
422	2	2	1	5	1,693	7	6	6	19	6,521	24	28	24	76

Information for AGMA Delegates/Stewards

by Alan S. Gordon, National Executive Director

The job of representing your colleagues and serving as a shop delegate (or steward) is not an easy one. As the principal liaison between management and union members, delegates serve a tremendously important role in communicating information from one side to the other and in trying to head off minor problems before they become major ones. Yet this role often puts the delegate in a difficult position. They often become aware of information that is not "public," and although they have the support and confidence of their co-workers who chose them as delegates, they sometimes get suspected of being "on management's side." Delegates should be aware that in any situation that puts them at risk of such a perception they need to call an AGMA staff person who, in turn, can lift that burden from their shoulders.

To fulfill the requirements of being a delegate and to have any respect or credibility, he or she must always be honest with management. It is a delegate's job to deal with problems between union members and management. But a delegate should never bring problems with or between members directly to the attention of management. We, like every other union, want to solve internal problems internally and not endanger anyone's job or career. If, for example, a co-worker is habitually late or difficult or has a substance abuse problem, the delegate needs to bring those problems to AGMA's attention first, and not to management. Almost always, AGMA's staff can deal effectively with such problems without ever involving management and without exposing either members or delegates to any unnecessary problems. Deborah, James, John, Eleni, Nora, Candy and I are always available to help delegates, as are your Area Chairpersons and nationally elected officers. As we have said again and again, we cannot solve a problem unless we know about it.

IN MEMORIAM

*Gerald Arpino**

*Clive Barnes**

Rosalie Joyce Becker

Peter Bizios

Joseph Buberger

Elaugh Butler

Ellen Faull

Emil Filip

Peter Glossop

Robin Hanriot

Richard Hickox

Eartha Kitt

Karl Krause

Nathaniel Merrill

Robert Nagy

Norma Newton

Cornelius Opthof

Gail Robinson

Sarah Running

Ryan Smith

Richard Van Allan

**Indicates a distinguished individual in a related profession.*

OFFICER PETITION

Nomination For NATIONAL OFFICER of AGMA

We, the undersigned members of AGMA, in good standing, hereby nominate

_____ for _____
(Name of Member) (Name of office)
of the AGMA Board of Governors.

Print Name

Signature

1.	_____	_____
2.	_____	_____
3.	_____	_____
4.	_____	_____
5.	_____	_____
6.	_____	_____
7.	_____	_____
8.	_____	_____
9.	_____	_____
10.	_____	_____
11.	_____	_____
12.	_____	_____
13.	_____	_____
14.	_____	_____
15.	_____	_____
16.	_____	_____
17.	_____	_____
18.	_____	_____
19.	_____	_____
20.	_____	_____

Ten signatures* of *members in Good Standing* are required.

**THIS PETITION MUST BE FILED WITH THE NATIONAL OFFICE
IN NEW YORK BY MARCH 1, 2009.**

I, _____, agree to run for the above office of AGMA.

Signature of Nominee

**Additional signatures are advised in the event that one or more may be invalid due to late payment of dues, inactive status or some other irregularity.*

BOARD PETITION

For Nominations of Members to the AGMA Board of Governors

We, the undersigned members of AGMA, in good standing, hereby nominate

_____ as a _____

(Name of Member)

(Soloist, Stage Dir/Mgr/Choreo, Chorister/Actor, or Dancer)

member of the AGMA Board of Governors from the _____ Area.

Print Name

Signature

1.	_____	_____
2.	_____	_____
3.	_____	_____
4.	_____	_____
5.	_____	_____
6.	_____	_____
7.	_____	_____
8.	_____	_____
9.	_____	_____
10.	_____	_____
11.	_____	_____
12.	_____	_____
13.	_____	_____
14.	_____	_____
15.	_____	_____
16.	_____	_____
17.	_____	_____
18.	_____	_____
19.	_____	_____
20.	_____	_____

Ten signatures* of *members in Good Standing* are required. Both signatories and nominees must be residents of the above Area or in accordance to the Constitution.

**THIS PETITION MUST BE FILED WITH THE NATIONAL OFFICE
IN NEW YORK BY MARCH 1, 2009.**

I, _____, agree to run for the Board of AGMA.

Signature of Nominee

**Additional signatures are advised in the event that one or more may be invalid due to late payment of dues, inactive status or some other irregularity.*

A R E A N E W S

NEW YORK

New York Area Meeting

by Tim Breese, New York Area Chair, Board Member, Metropolitan Opera Chorister

The fall New York Area Membership Meeting was held in the boardroom of the National Office on Monday, November 3, 2008. Reports were given by staff members Alan Gordon, Deborah Allton-Maher and James Fayette, and Board member Karen Grahn. Area Committee members elected were Glenn Bater, Paula Hostetter, Pamela Smith, and Joseph Turi, choristers; Jonathan Waterfield, stage manager; and Osceola Davis, soloist. Ian Thatcher, a dancer, was elected in absentia and later declined the position. The Area Committee has since elected dancer Rebecca Hermos to the Committee.

Many members took advantage of the opportunity to receive the free flu shots offered and to socialize with colleagues after the meeting.

Metropolitan Opera Choristers Help Fellow Artists

by Linda Mays, Metropolitan Opera Chorister

A group of 21 Metropolitan Opera regular and extra choristers were once again led expertly by Daniel Clark Smith to expedite the auditions at the Met for new regular and extra chorister positions for the 2008-2009 season. The volunteers all sacrificed precious December time off totaling approximately 20 hours between December 8 and 20. The process gave more than 270 auditioners respect, courtesy, com-

passion and physical comfort as they waited to be heard. An audition schedule was enforced so that each individual's waiting time was minimal.

Lee Hamilton and John Smith assisted Daniel Clark Smith, whose team also included Jeremy Aye, Jean Braham, Sandra Bush, Nathan Carlisle, Gregory Cross, Angela DeVerger, Karen Dixon, Suzanne Falletti, Laura Fries, Daniel Hoy, Mary Hughes, Juhwan Lee, Seth

Malkin, Brandon Mayberry, Linda Mays, Anne Nonnemacher, Belinda Oswald, Irwin Reese, and Elaine Young.

In addition to Chorus Master Maestro Donald Palumbo, AGMA members Kurt Phinney (Chorus Manager), Stephen Paynter (Assistant Chorus Manager), Carole Wright (Chorus Ladies' Delegate) and Craig Montgomery (Chorus Men's Delegate) were observers at all of the auditions.

Unions Working Together

by Linda Mays, Metropolitan Opera Chorister

At the Metropolitan Opera House in May 2008, IATSE New York Local One stagehands worked together with AGMA choristers and dancers as witches in the "Scottish Opera" to scare the Macbeth, the audience and each other. Pictured here, left to right: Liam Deane, Linda Mays, John Dollinger, Billy McMahon and Doug Griffenkranz



MEMBERSHIP DEPARTMENT NEWS

HAVE YOU RECENTLY MOVED?

If you change your mailing address, it is important that you notify AGMA's Membership Department in writing.
Additionally, AGMA's Retirement Plan and Health Fund Plans must also be notified separately.

SAN FRANCISCO

by Nora Heiber, National Dance Executive

Contract Negotiations

Immediately following Ballet San Jose's (BSJ) unprecedented five-week tour to China in June, AGMA reconvened with BSJ management to finish negotiating the AGMA/BSJ agreement which had expired in May of 2008. With the assistance of negotiating committee members Harriet McMeekin, Jeremy Kovitch, Cindy Sheppard, Kaleena Opdyke, and Tiffany Glenn, National Dance Executive Nora Heiber completed a new two-year agreement that includes the following improvements: a five percent increase to all compensation and fees in each year of the contract; a total employer contribution of \$70 a month into Plan B for each dancer for each month of engagement; increases in the parking allowance, number of comp tickets, and the guaranteed number of dancers; clarification of use of apprentices and students; and access to a 403(b) retirement fund. In addition to all of these gains, the dancers were pleased to return to work in October of '08 to find major facility improvements that had been promised as part of the negotiating process.

Ms. Heiber has been meeting with dancers of the newly-formed proposal committee at the San Francisco Ballet with the intention of starting negotiations in January of the Ballet's collective bargaining agreement due to expire in May 2009.

Other Area News

San Francisco Ballet finished its 75th Anniversary season with performances in Chicago, New York, Orange County, and Washington, DC. SFB returns in January for its 2009 season featuring Artistic Director Helgi Tomasson's new production of *Swan Lake* and a full evening of Mark Morris works.

San Francisco Opera's 2008 fall season, which began with a ground-breaking world premiere of Amy Tan's opera adaptation of her novel, *The Bonesetter's Daughter*, ended with Jake Heggie's *Three Decembers*. The company will continue its 2008 season on May 29 with *The Verdi Requiem* followed by *Tosca*, *Porgy and Bess*, and *La Traviata*.



Ballet San Jose negotiating committee: back, left to right: Cindy Sheppard, Jeremy Kovitch, Harriet McMeekin, Kaleena Opdyke; center: Tiffany Glen

which will include the company's debut performance of George Balanchine's *The Prodigal Son*. Ballet West will close



National Dance Executive Nora Heiber met with students from the Salt Lake City Conservatory of Dance to give a workshop on unionism and preparing for work in the dance world.

its season with Ulysses Dove's fiery *Red Angels* and a world premiere by choreographer Nicolo Fonte.

For the first time, San Francisco Symphony's new Chorus Master, Ragnar Bohlin, will lead a series of pre-performance concerts featuring AGMA's thirty Professional Choristers.

San Francisco Area Committee Election Results

The San Francisco Area would like to welcome Colby Roberts back to the position of Area Chair along with new Area Committee members Cara Cooper (from Colorado Ballet), Harriet McMeekin and Michael Wagley (from Ballet San Jose), Katie Critchlow (from Ballet West) and Luke Willis (from San Francisco Ballet). Much appreciation and gratitude go to Cathy Cook, Erena Ishii, Travis Walker, Nicholas James Smith and Courtney Wright Anderson, whose terms have just expired, as well as to Christopher Anderson, Kristen Clayton, Mary Finch, Anders Froehlich, Mark Hernandez, Lauren Jones, David Lefkovich, Jesse Marks, Jay Moorhead, Sally Mouzon, Ashley Muangmaithong, Antonio Nagore, Erin Neff, John Reid, Miriam Rowan, Jim Sofranko, Linda Taylor, David Varnum and Paris Wages, who will continue to serve on the committee. San Francisco Area members extend their appreciation to SFO Chorister Julianne Booth for her service as Area Chair for the last two years.



San Francisco Ballet Negotiating Committee, left to right: Stage Manager Jane Green, Sofiane Sylve, Erin McNulty, Elana Altman, Margaret Karl, Luke Willis, Courtney E. Wright, Jeremy Rucker, Nicole Grand, Quinn Wharton, and Area Chair Colby Roberts; missing: Garen Scribner, Miriam Rowan, Shannon Roberts, and Pascal Molat

WASHINGTON/BALTIMORE

by Eleni Kallas, National Director of Organizing and Training and Mid-Atlantic Area Representative



Photo left: principals Charles Castronovo as Nadir and Trevor Scheunemann as Zurga in Washington National Opera's **The Pearl Fishers**. Photo right: choristers from Washington National Opera's **The Pearl Fishers**, left to right, first row: Samantha McElhane, Tricia Lepofsky, and Michelle Kunz; second row: Linda Kiemel, Rebecca O'Campo, Katie Katinas, Adrienne Mandley, Laura Zuiderveen, and National Director of Organizing and Training and Mid-Atlantic Area Representative Eleni Kallas



Washington National Opera's concert of Rossini's **Petite Messe Solennelle**, left to right: Giancarlo Bacigalupo, Annadaire Ingram, Andrea Bocelli (soloist), Angela Knight, Denise Gulley, and Aurelio Dominguez



Baltimore Opera Company's female chorus at a production of **Aida**, left to right, first row: Dyana Neal, Vikki Jones, and Jennie Ritter; second row: Sara Stewart, Shaina Vatz, and Erika Juengst; third row: Tasha Thomas, Beth Ryan, Diane Schaming, Virginia Forni, Connie Bailey, Catherine Preziosi, Phyllis Burg, and Jerris Cates



Baltimore Opera Company's production of **Norma**: National Director of Organizing and Training and Mid-Atlantic Area Representative Eleni Kallas and Frank Porretta as Pollione



The dancers from Baltimore Opera Company's production of **Aida**, left to right, first row: Maureen MacNeill, Mimi Legat, Noncie Flores, and Lauren Engleman; back row: Heather Andersen, Gabrielle Zucker, soloist Blanche Hampton, Aimee Velle, Amber Mayberry, and soloist Luis Torres



Performers from Washington National Opera's production of **Lucrezia Borgia**, photo left: dancer Lourdes Elias, soprano Sondra Radvanovsky (Lucrezia), and dancer Noncie Flores; photo center, dancers Monica Malanga and Sara Jerez, Washington National Opera General Director Placido Domingo, dancers Noncie Flores and Lourdes Elias; photo right, choristers: first row: Linda Kirk, Tony Torchia, and Elizabeth Freeman; second row: Vito Pietanza, Maria Barnes, Jason Henrich, and Don Schramm



Washington/Baltimore Area Committee, left to right: National Director of Organizing and Training and Mid-Atlantic Area Representative Eleni Kallas, Teresa Reid, J Austin Bitner, Jennifer Blades, Christopher Rhodovi, Laura Krause, Tricia Lepofsky, and Don Schramm. Absent from photo: Tim Kjer, Lisae Jordan, Harvey Fort, and Farrar Strum

NEW ORLEANS



At a meeting in New Orleans in late November, President Jimmy Odom and National Executive Director Alan S. Gordon met with New Orleans Opera choristers. The New Orleans membership meeting was held in the Whim House at Longue Vue Gardens in New Orleans. Pictured are: Board member, Area Chair, and New Orleans Opera chorister Julie Condy, Mary Bertucci, President Jimmy Odom, Karen Kalin, Dorian Alexander, and new member Paulette Curtis.

PHILADELPHIA



On October 13, New York Area Dance Executive James Fayette (pictured far left) conducted a seminar on AGMA representation and Career Transition for Dancers for the senior dance students at the University of the Arts in Philadelphia.

PITTSBURGH



Chorus Master Mark Trawka prepared the Pittsburgh Opera Chorus for Ricky Ian Gordon's *The Grapes of Wrath* in Rehearsal Room A of the new headquarters in Pittsburgh's Strip District.

AGMA's Position on Baltimore Opera Bankruptcy

by Alan S. Gordon, National Executive Director

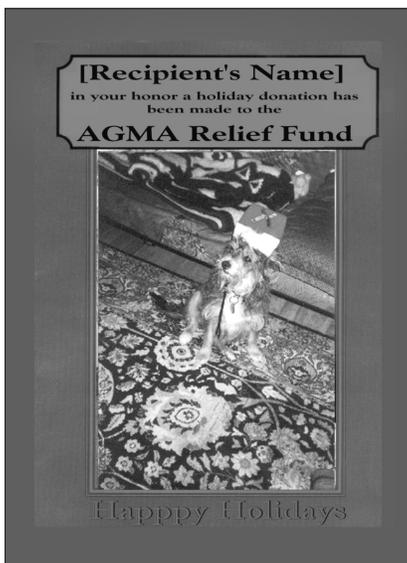
AGMA deeply regrets that the Management of the Baltimore Opera Company (BOC) has canceled its spring season performances of *Barber of Seville* and *Porgy & Bess*, and has filed for Chapter 11 bankruptcy protection.

AGMA will pursue every available legal option to ensure that its members

receive the greatest degree of protection from the Bankruptcy Court. Members of the BOC shop should be aware that the collective bargaining agreement between BOC and AGMA continues in effect following the filing of the Company's Chapter 11 Petition, as does BOC's obligation to bargain with AGMA and with the other unions representing

other BOC Artists. AGMA intends to be fully involved in the bankruptcy proceedings and has retained counsel to represent it in that process.

AGMA looks forward to working with other constituents to help successfully reorganize Baltimore Opera Company and continue quality opera performances in Baltimore.



AGMA Relief Fund Holiday Drive

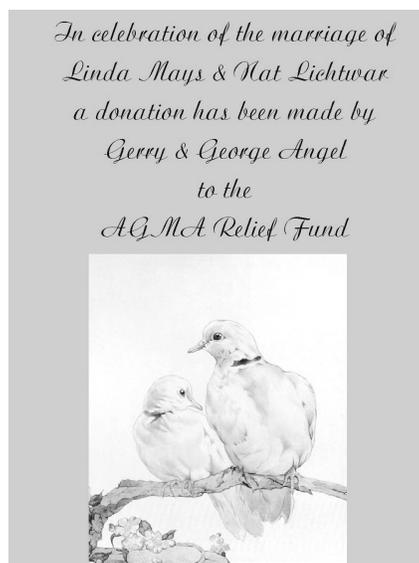
Now, more than ever, the AGMA Relief Fund and your colleagues in need, need you!

We know that in this dire economic climate, you must carefully prioritize your donating dollars. Please make AGMA members in need your number one priority. The Relief Fund can accept donations by check, Visa/MasterCard, and marketable securities.

As you may know, we only approach you once a year and we don't use your money for anything other than Relief Fund work, but we do offer great perks in addition to receipts for tax purposes. We can save you time, money, and anxiety by customizing your holiday gifts and by commemorating your occasions throughout the year. (See examples.) Let us work with you to personalize every gift with your photos, text or design.

As some of our iconic artistic institutions are shortening their performing seasons and/or closing their doors forever, we anticipate that applications for emergency relief will surely increase. Belt tightening only works if you already have a belt, and catastrophic events have their own timetable.

On behalf of the AGMA Relief Fund Trustees, Honorary Trustees and friends/colleagues who need emergency aid, you have our assurance that your donated dollars are treasured and put to miraculous use. Thank you for being our loyal supporters and cheerleaders.



Honorary Trustees

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 * in memoriam

DONATION FORM — Please send to:

Susan Davison, c/o AGMA Relief Fund; 1430 Broadway, 14th Floor, New York, NY 10018;

(800) 543-2462; Fax: (212) 262-9088; E-mail: susan@musicalartists.org

Make checks payable to the AGMA Relief Fund

My contribution to the AGMA Relief Fund is (contributions \$25 and over may be charged to your Visa or MasterCard):

\$500 _____ \$100 _____ \$50 _____ \$25 _____ \$15 _____ Other _____

Card #: _____ - _____ - _____ Exp. Date: ____ / ____ Bank V Code: _____ (last 3 digits on back of card)

Name: _____

Address: _____

E-mail: _____

In memory of: _____ In honor of: _____

Name of person to receive acknowledgment letter: _____

Address: _____

Check this box if you do not want to be listed in AGMA publications

Fourth-Annual AGMA Relief Fund “Baking for Bucks” Event at the MET

by Linda Mays, Metropolitan Opera Chorister and AGMA Relief Fund Trustee

On December 18, the fourth-annual AGMA Relief Fund “Baking for Bucks” Event took place at the Metropolitan Opera house in the Ladies’ Chorus and the Ladies’ Ballet lounges.

This year two new features were added to the festivities: 1) Metropolitan Opera entrepreneurs Carolyn Ferrell, Robert Garner, Sam Meredith, Annemarie Lucania, and “Maia” each made cash donations to the event and sold a wide array of gift items and apparel; and 2) Met chorister Marty Singleton (aka Wal-Marty) donated items from his own warehouse, solicited wares from other choristers, and donated every penny to the Relief Fund. Former AGMA President Cornell MacNeil donated memorabilia which added panache to the sale table.

We were honored and grateful to offer, for sale, sumptuous and highly creative offerings made by the following generous bakers: Soloists LeRoy Lehr, Raul Melo, Paul “Baseball” Plishka, Veronica Reed, Jane Shaulis, and Eduardo Valdes; Stage Managers Terry Ganley and Raymond Menard; Stage Director Gina Lapinski; Choristers Garth Dawson, Karen Dixon, Maria Donaldi, David Lowe, Suzanne Falletti, Laura Fries, Mary Hughes, Ellen Lang, Marvis Martin, Linda Mays, Craig Montgomery, Rose Nencheck, Anne Nonnemacher, Jean Rawn, Deborah Saverance (and her sister, Glenda Groff), Theresa Teng, Jane Thorngren, Danrell Williams, Dennis Williams, and Carole Wright; former Choristers Kent Cottam, Steven Fredericks, and Carolyn Sielski; IATSE Local 764 Dressers Martine Ogawa and Emily Rosenberg; and Supernumerary Dr. Alice Kandell. Barbara Curran, from the United Federation of Teachers, took over while the AGMA sales people were onstage; and the heroic clean-up crew consisted of Sandy Bush, Laura Fries, and Anne Nonnemacher.

The bake sale and silent auction were highly successful because of our many bakers, buyers and sellers. Due to the creative talents of Laura Fries, Karen Dixon, Deborah Saverance, and Jane Thorngren, as well as Deborah Cole, Maria Donaldi, and Suzanne Falletti, our Event looked especially stunning and inviting!

We were able to exceed our original \$2,000 goal and donate \$4,000 to the AGMA Relief Fund’s continuing vital work on behalf of AGMA members. Many, many thanks go to all who contributed to the success of this extraordinary Event!!



Back, left to right: Metropolitan Opera Choristers Laura Fries, Linda Mays, Erie Mills, and Jane Thorngren; front, Deborah Saverance and United Federation of Teachers member Barbara Curran

Leadership Challenge to AGMA Members

by Alan S. Gordon, National Executive Director

As opera and dance companies suffer from greatly reduced contributions and ticket sales this year, more AGMA members may need to turn to the AGMA Relief Fund for help.

At the close of the 2008 AGMA Leadership conference held in Los Angeles in late May, former AGMA president Gerald Otte initiated a donation challenge to benefit the Relief Fund. He put a box on the meeting room table and said: “Let’s fill this box with our checks and money for the benefit of our colleagues.”

The AGMA leaders accepted the challenge and soon checks and IOU’s for Relief Fund donations filled a box at the center of the conference table. A total of \$1,000 was raised in a matter of minutes.

The Leadership challenges each AGMA member to join with them in supporting the Relief Fund to the extent possible. It’s your Relief Fund and one day it might be you who needs its help. To make a donation now to help your Relief Fund, call Susan Davison at (212) 265-3687 or e-mail her at susan@musicalartists.org.

Times Are Difficult, Where Do I Go For Help? The AGMA Relief Fund and The Actors Fund Are There for You

by Jan-Kees Van der Gaag, Los Angeles Opera Chorister

We're all entering some very difficult financial and emotional times in today's current economic climate. Throughout the nation, opera and dance companies are cutting back their budgets and some are ceasing to exist altogether, leaving singers and dancers out of work and struggling to be financially solvent. Everyone is feeling the pinch, and most of us are wondering what's next and how to survive.

In addition to the AGMA Relief Fund, a great place to turn during times like these is The Actors Fund, a wonderful human services organization for all of us in the performing arts. Since 1882, The Actors Fund has made certain that everyone who works in the entertainment and performing arts has a place to turn that recognizes and supports their specialized needs, and that includes AGMA members.

The AGMA Relief Fund, which is administered by The Actors Fund, helps AGMA members in good standing or on honorable withdrawal who need support and/or temporary financial assistance. If you would like information, contact Susan Davison at AGMA's National Office, (212) 265-3687.

In addition to helping towards paying basic living expenses, you might find other sources of revenue by participating in the employment and training program and find new, more satisfying sideline work, or by accessing free or low cost health care or affordable health insurance. The Actors Fund also provides a financial literacy program to

avoid future money problems.

The Actors Fund is unique in that it operates programs designed to care holistically for the individual singer or dancer (or anyone who works professionally in the arts).

The Actors Fund operates nationwide, and if you're not familiar with it or its two dozen programs, you should know what's out there for you. It has helped hundreds of composers, musicians, singers, dancers and stage crew. The Fund has a broad spectrum of programs.

Some of the social services offered through The Actor's Fund are: the Entertainment Assistance Program, a counseling and informational service; Mental Health Program, covering crisis intervention and evaluation along with referral services; Chemical Dependency Services, covering anything from evaluation to treatment; Senior and Disabled Care, helping to maintain independence through a connection to essential resources; HIV/AIDS Initiative, supportive individual and group counseling with a linkage to healthcare and other resources; The Dancers' Resource, support services for injured dancers; Phyllis Newman Woman's Health Initiative, a patient navigation program for women who have received a serious health diagnosis; and the Conrad Cantzen Shoe Fund, a service providing one free pair of shoes each year to qualifying performers for audition purposes.

There are also some exciting health services provided such as: the Health Insurance Research Center (HIRC),

providing information on accessing cost-effective health insurance and quality health care; Al Hirschfeld Health Clinic, the Fund's free primary care Clinic in New York City serving the under or uninsured; and the Performing Artists' Clinic at Venice Family Clinic in Los Angeles, a clinic for individuals who are low income or publicly insured.

Finally, the Fund also helps in both the areas of employment and training, and housing. Some of the programs are: the Actors Work Program, a sideline and parallel career training program; The Lillian Booth Actors' Home in Englewood, New Jersey, a home for performing arts professionals and their families; The Palm View, a 23-unit garden apartment complex in West Hollywood for those living with HIV/AIDS; The Aurora, a 178 unit complex in midtown Manhattan for low-income working professionals, persons living with HIV/AIDS and seniors; and the Schermerhorn House, a 217-unit project in downtown Brooklyn expected to open in 2009.

To learn more about the AGMA Relief Fund, or wish to make a donation contact Susan Davison at the AGMA National Office, (212) 265-3687 or Susan@musicalartists.org.

To get more information about The Actors Fund, feel free to visit www.actorsfund.org. The Contact List on page 23 includes phone numbers for all three Regional Offices of The Actors Fund.

The Actors Fund is there to help all AGMA Members through these times — and always.

**Check out AGMA's new website at
www.musicalartists.org. Special features include:
contact information, photo galleries, audition notices,
CBAs, Board Meeting calendar, and current union news.**

A Union Guide to Working in a Right-to-Work State

by Deborah Allton-Maher, Eastern Counsel

Directly following this introduction is a notice that we urge every member to read. Every AGMA member may, at some time or other, find employment in a state that has enacted a law erroneously called a right-to-work statute. Although these may vary somewhat between states, essentially, right-to-work statutes prohibit unions from requiring employees working under their collective bargaining agreements to become members of the union. This allows non-union members to reap the benefits of a union contract without sharing the responsibility of union membership. Should you accept employment in a right-to-work state, it is essential that you understand how that affects your membership status, your obligations as an AGMA member, and your rights and obligations under state and federal law.

Some AGMA members are employed on a full-time basis in an AGMA company located in a right-to-work state, and if you travel for work, chances are good that one or more of those AGMA contracts will be in a right-to-work state.

If either of these apply to you, or you anticipate that you may have such employment in the future, **PLEASE READ THE FOLLOWING INFORMATION:**

NOTICE TO AGMA MEMBERS IN RIGHT-TO-WORK STATES

Dear Member:

Many AGMA members who accept employment in right-to-work states have questions about the relationship between state law and the obligations of AGMA membership. This notice is to help you understand your rights and obligations if you work for an AGMA signatory company in a right-to-work state.

WHAT DOES RIGHT-TO-WORK MEAN?

Although the law varies somewhat from state to state, right-to-work essentially means that if you work for an employer who has an AGMA contract in a right-to-work state, the contract can't require you to maintain your membership in AGMA as a condition of employment. However, if you are already a member of AGMA, even though you are employed in an AGMA company in a right-to-work state, you remain an AGMA member only if you maintain your membership in good standing, which includes paying the annual basic dues and the 2% working dues.

While you have a legal right to resign your AGMA membership and work for that employer and still be covered by the collective bargaining agreement, if you resign your membership, you will lose three basic rights: 1) You may not participate in the negotiations for the contract that governs the wages, hours, terms and conditions of your employment; 2) You lose your right to vote on accepting that contract; and 3) You lose your right to vote for or against a strike. You may only participate in negotiations and vote for or against a contract or a strike if you maintain your AGMA membership.

In addition, through the course of your career, if you later find employment with an AGMA company that is in a non-right-to-work state, you will be required to pay the then-current reinstatement fee and the then-current annual basic dues. Also, of course, if you have resigned your membership in AGMA, you will have lost your right to participate in discussions about raising those amounts for "new" members.

WHAT ARE MY CONTRACT RIGHTS IN AN AGMA COMPANY IN A RIGHT-TO-WORK STATE?

Everyone — members and non-members alike — receive equal protection under an AGMA collective bargaining agreement in a right-to-work state. AGMA will protect you against contract violations and illegal acts, even if you have not joined with your AGMA colleagues and "paid your dues." **But if you resign your membership, you will lose many of the rights and privileges you would otherwise enjoy. Only AGMA members in good standing have the right to:**

- Participate in the contract negotiation process and decide what will be in the contract;
- Vote on proposed collective bargaining agreements;
- Vote for or against any strike or work stoppage;
- Participate in any programs or benefits that are limited to AGMA members;
- Serve as an AGMA delegate or shop steward, and maintain any legal protection from the NLRB for such activities;
- Serve on AGMA's Board of Governors to help determine policies affecting working conditions or on raising rates for former members who rejoin after resigning;

(continues on page 18)

Right-to-Work (continued from page 17)

- Run for an officer position and have a leadership voice in working conditions that affect all AGMA-represented Artists, even those in right-to-work states.

SINCE IT SEEMS IMPRUDENT FOR ANY PROFESSIONAL TO RESIGN HIS OR HER MEMBERSHIP IN AGMA, YOU NEED TO KNOW YOUR OBLIGATIONS AS AN AGMA MEMBER WORKING IN A RIGHT-TO-WORK STATE

As an AGMA member, working in a right-to-work state does not relieve you of your obligation to pay annual basic dues or to pay working dues on compensation you receive under an AGMA contract, nor does it relieve your employer from its obligation to deduct those working dues from your wages, if so directed by you. Your obligation as an AGMA member to pay basic dues and working dues continues until you submit a written resignation to AGMA. Working dues will continue to be deducted from your paycheck unless terminated by you in writing.

However, if you advise your right-to-work state employer that you no longer wish to have working dues deducted and you do not pay dues to AGMA by yourself, your membership in AGMA will terminate, together with the loss of the rights and privileges of AGMA membership mentioned above. Your co-workers will also be notified that you are no longer paying your dues, even though you remain entitled to have the contract enforced.

Thereafter, if you are offered employment by any AGMA signatory company in a non-right-to-work state, you will have to reinstate your AGMA membership by paying whatever the then-current AGMA reinstatement fee is (it is now \$250) plus the current annual basic dues, and all working dues from compensation earned in non-right-to-work states.

If you nonetheless desire to resign from AGMA and give your employer the requisite thirty-day written notice to revoke the contractual authorization to deduct working dues, please send AGMA a letter to that effect, along with your name, address, and either your AGMA membership number or the last four digits of your social security number. AGMA will advise the company and your co-workers accordingly and terminate your membership.

Address any such letter to: Membership Department, American Guild of Musical Artists, 1430 Broadway, 14th Floor, New York, NY 10018.

If you have any further questions about what you have read in this notice, or any questions in general, please feel free to contact AGMA at dallton-maher@musicalartists.org or agmany@aol.com and our attorneys will respond to your questions.

AGMA Relief Fund Audited Financials

INDEPENDENT AUDITOR'S REPORT

Board of Trustees
AGMA Relief Fund

We have audited the accompanying statements of financial position of the AGMA Relief Fund (the "Fund") as of September 30, 2007 and 2006, and the related statements of activities, functional expenses, and cash flows for the years then ended. These financial statements are the responsibility of the Fund's management. Our responsibility is to express an opinion on these financial statements based on our audits.

We conducted our audits in accordance with auditing standards generally accepted in the United States of America. Those standards require that we plan and perform the audit to obtain reasonable assurance about whether the financial statements are free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements. An audit also includes assessing the accounting principles used and significant estimates made by management, as well as evaluating the overall financial statement presentation. We believe that our audits provide a reasonable basis for our opinion.

In our opinion, the financial statements referred to above present fairly, in all material respects, the financial position of the AGMA Relief Fund as of September 30, 2007 and 2006, and the changes in its net assets and its cash flows for the years then ended in conformity with accounting principles generally accepted in the United States of America.

Our audits were conducted for the purpose of forming an opinion on the basic financial statements taken as a whole. Such information has been subjected to the auditing procedures applied in the audits of the basic financial statements and, in our opinion, is fairly stated in all material respects in relation to the basic financial statements taken as a whole.

BUCHBINDER TUNICK & COMPANY LLP

AGMA Relief Fund Statements of Financial Position				2007	2006
September 30, 2007 and 2006					
	2007	2006			
Assets:			Common stock	459,312	393,897
Cash and cash equivalents			Mutual funds	49,554	40,650
(Note 2)	\$115,981	\$95,173	Total investments	874,656	791,788
Contributions receivable	3,858	8,868	Total assets	<u>\$998,586</u>	<u>\$900,600</u>
Interest and dividends receivable	<u>4,091</u>	<u>4,771</u>	Liabilities and net assets:		
	<u>123,930</u>	<u>\$108,812</u>	Accounts payable	<u>\$24,853</u>	<u>\$28,962</u>
Investments, at fair value			Net assets:		
(Note 2):			Unrestricted	967,974	866,079
U.S. government and governmental agencies	165,502	307,839	Temporarily restricted	<u>5,759</u>	<u>5,559</u>
Corporate bonds	200,288	49,402	Total liabilities and net assets	<u>998,586</u>	<u>\$900,600</u>

Statements of Activities: For the years ended September 30, 2007 and 2006

	<u>2007</u>			<u>2006</u>		
	<u>Unrestricted</u>	<u>Temporarily Restricted</u>	<u>Total</u>	<u>Unrestricted</u>	<u>Temporarily Restricted</u>	<u>Total</u>
Revenues:						
Contributions (Note 2):						
Theatre Authority, Inc.	\$17,500	\$7,875	\$25,375	\$14,000	\$10,500	\$24,500
Corporations and foundations	20,000	-	20,000	10,000	-	10,000
Individuals	9,268	200	9,468	43,917	4,099	48,016
Holiday drive	21,774	-	21,774	19,874	-	19,874
Special events	2,310	-	2,310	37,964	-	37,964
Direct cost of special events	-	-	-	(720)	-	(720)
Other	327	-	327	932	-	932
Net assets released from restriction:						
Satisfaction of purpose restriction	<u>7,875</u>	<u>(7,875)</u>	<u>-</u>	<u>12,395</u>	<u>(12,395)</u>	<u>-</u>
	<u>79,054</u>	<u>200</u>	<u>79,254</u>	<u>138,362</u>	<u>2,204</u>	<u>140,566</u>
Investment income:						
Interest and dividends	29,546	-	29,546	22,624	-	22,624
Unrealized net appreciation in fair value of investments	76,080	-	76,080	33,491	-	33,491
Realized net gain (loss) on sale of investments	<u>6,481</u>	<u>-</u>	<u>6,481</u>	<u>(1,950)</u>	<u>-</u>	<u>(1,950)</u>
	<u>112,107</u>	<u>-</u>	<u>112,107</u>	<u>54,165</u>	<u>-</u>	<u>54,165</u>
Total revenues	<u>191,161</u>	<u>200</u>	<u>191,361</u>	<u>192,527</u>	<u>2,204</u>	<u>194,731</u>
Expenses (Note 5):						
Program services:						
Member assistance	26,021	-	26,021	66,517	-	66,517
Supporting services:						
General and administrative expenses	58,916	-	58,916	62,949	-	62,949
Fund-raising	<u>4,329</u>	<u>-</u>	<u>4,329</u>	<u>3,322</u>	<u>-</u>	<u>3,322</u>
Total expenses	<u>89,266</u>	<u>-</u>	<u>89,266</u>	<u>132,788</u>	<u>-</u>	<u>132,788</u>
Change in net assets	101,895	200	102,095	59,739	2,204	61,943
Net assets:						
Beginning of year	<u>866,079</u>	<u>5,559</u>	<u>871,638</u>	<u>806,340</u>	<u>3,355</u>	<u>809,695</u>
End of year	<u>\$967,974</u>	<u>\$5,759</u>	<u>\$973,733</u>	<u>\$866,079</u>	<u>\$5,559</u>	<u>\$871,638</u>

(continues on page 20)

AGMA Relief Fund Financials (continued from page 19)

Statements of Cash Flows:

For the years ended September 30, 2007 and 2006

	2007	2006
Cash flows from operating activities:		
Change in net assets	\$102,095	\$61,943
Adjustments to reconcile change in net assets to net cash provided by operating activities:		
Unrealized net (appreciation) in fair value of investments	(76,080)	(33,491)
Realized gain (loss) on sale of investments	(6,481)	1,950
Changes in operating assets and liabilities:		
Decrease (increase) in contributions receivable	5,010	(8,868)
Decrease in interest and dividends receivable	680	32
(Decrease) increase in accounts payable	(4,109)	4,630
Net cash provided by operating activities	<u>21,115</u>	<u>26,196</u>
Cash flows from investing activities:		
Proceeds from redemption and sales of investments	170,543	90,071
Purchase of investments	(170,850)	(96,044)
Net cash (used in) investing activities	<u>(307)</u>	<u>(5,973)</u>
Net increase in cash and cash equivalents	20,808	20,223
Cash and cash equivalents:		
Beginning of year	<u>95,173</u>	<u>74,950</u>
End of year	<u>\$115,981</u>	<u>\$95,173</u>

Notes to Financial Statements

September 30, 2007 and 2006

Note 1 - Nature of Organization: The AGMA Relief Fund (the "Fund") was formed by resolution of the American Guild of Musical Artists, Inc. ("AGMA"), Board of Governors, to provide assistance to members who are needy, aged or infirm, or unable to meet their basic financial obligations. The Fund receives contributions from nonprofit charitable organizations, individuals, foundations, corporations, raffles and events to support the services it provides.

During 2002, the Board of Trustees entered into an agreement with the Actors' Fund of America to administer benefits of the Fund. In accordance with this agreement, the Fund is billed at the end of each calendar quarter for the financial assistance provided to AGMA members during the quarter and a fee of \$10,000 to cover the costs of administration and social service functions provided by the Actor's Fund of America.

Note 2 - Summary of Significant Accounting Policies

Basis of Accounting: The accompanying financial statements

have been prepared on the accrual basis of accounting.

Basis of Presentation: Financial statement presentation follows the recommendations of the Financial Accounting Standards Board in its Statement of Financial Accounting Standards (SFAS) No. 117, *Financial Statements of Not-for-Profits Organizations*. Under SFAS No. 117, the Fund is required to report information regarding financial position and activities according to the following three classes of net assets:

a. Unrestricted - Unrestricted net assets include all net assets that have no donor restrictions and are available for use in the performance of the activities of the Fund.

b. Temporarily restricted - Temporarily restricted net assets include contributed net assets for which donor-imposed time and, or purpose restrictions have not been met and the ultimate purpose of the contribution is not permanently restricted.

c. Permanently restricted - Permanently restricted net assets are contributions subject to donor-imposed stipulations that they be maintained permanently by the Fund. The Fund did not have any permanently restricted net assets at September 30, 2007 and 2006.

Use of Estimates: The preparation of financial statements in conformity with accounting principles generally accepted in the United States of America requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities and disclosure of contingent assets and liabilities at the date of the financial statements and the reported amounts of revenues and expenses during the reporting period. Actual results could differ from those estimates.

Cash and Cash Equivalents: Highly liquid investments with an original maturity of three months or less are included in cash and cash equivalents.

Valuation of Investments: Investments in U.S. government and governmental agencies, corporate bonds, common stock and mutual funds are stated at fair value, as determined by quoted market prices. At September 30, 2007 and 2006, the market value of these investments exceeded their cost by \$149,335 and \$73,255, respectively.

Contributions: AGMA Relief Fund recognizes all contributed support received as income in the period received. Contributed support is reported as restricted support if it is pledged or received with donor stipulations that limit the use of the donation. When a donor restriction expires, that is when a stipulated time ends or purpose restriction is accomplished, temporarily restricted net assets are reclassified as unrestricted net assets and reported in the statements of activities as net assets released from restriction.

Contributed services are recognized if: (a) the services received create or enhance long-lived assets, or (b) require specialized skills, are provided by individuals possessing those skills, and would typically need to be purchased if not provided by donation.

Note 3 - Concentration of Credit Risk: Financial instruments that subject the Fund to concentrations of credit risk include cash and cash equivalents. The Fund maintains accounts at high quality financial institutions. While the Fund attempts to limit any financial exposure by maintaining accounts at high quality financial institutions, its deposit balances may, at times, exceed federally insured limits. The

Fund has not experienced any losses on such accounts.

Note 4 - Contributions Receivable: Contributions receivable at September 30, 2007 and 2006 consist of:

	2007	2006
Receivable in less than one year	\$3,858	\$8,868

No allowance for uncollectible accounts is considered necessary at September 30, 2007 and 2006.

Note 5 - Concentration of Contributions: Theatre Authority, Inc., a nonprofit charitable organization, provided 22.1% and 10.0% of the contributions to the Fund for the years ended September 30, 2007 and 2006, respectively. Additionally, AGMA provided 12.6% of the contributions to the Fund for the year ended September 30, 2007.

Note 6 - Functional Allocation of Expenses: The costs of providing various programs and their administration have been summarized on a functional basis in the statements of activities and functional expenses. Accordingly, certain costs have been allocated to direct programs or supporting services. The functional classifications are defined as follows:

- Program services expense - consists of costs incurred in connection with provided services and conducting programs.
- General and administrative expenses - consist of costs incurred in connection with the overall activities of the Fund, which are not allocable to another functional expense category.
- Fund-raising expenses - consist of costs incurred in connection with activities related to obtaining grants and activities designed to generate revenue.

Note 7 - Tax Status: The Fund is exempt from Federal income tax under the provisions of Section 501(c)(3) of the Internal Revenue Code.

Note 8 - Temporarily Restricted Net Assets: Temporarily restricted nets assets are available for the following purposes:

	2007	2006
Assistance to members affected by Hurricane Katrina	\$5,759	\$5,599

Net assets were released from donor restrictions during the years ended September 30, 2007 and 2006 by incurring expenses satisfying the restricted purposes specified by the donors.

Purpose restrictions satisfied:	2007	2006
Assistance to members	\$7,875	\$10,500
Assistance to members affected by Hurricane Katrina	-	1,895
Total restrictions released	\$7,875	\$12,395

Note 9 - Related Party: The Fund and American Guild of Musical Artists, have the same individual as their Chair and President, respectively, in addition to other common board members. Additionally, the American Guild of Musical Artists, provides some administrative support to the Fund, the value of which has not been recognized in the financial statements because it is not readily determinable.

Note 10 - Risks and Uncertainties: The Fund invests in various investment securities. Investment securities are exposed to various risks such as interest rate, market, and credit risks. Due to the level of risk associated with certain investment securities, it is at least reasonably possible that changes in the values of investment securities will occur in the near term and that such changes could materially affect account balances and the amounts reported in the statements of financial position.

AGMA Answers: Health Plan B

What is AGMA Health Plan B?

AGMA Health Plan B is a tax-free medical expense reimbursement program that AGMA negotiates for you into contracts. Think of it as a medical savings account.

What's the difference between Plan B and Plan A?

As opposed to a "health savings account," AGMA Health Plan A is a traditional health insurance plan that a company might provide to AGMA members that are considered full-time employees.

How can I use Plan B?

Plan B reimburses you for current health expenses, including medical and dental insurance premiums as well as medical expenses incurred by you and your dependents. Below is a partial list of qualified expenses:

- Premiums for other insurance coverage
- Physical examinations
- Dental care
- Prescriptions
- Vision care
- Over-the-counter medications
- Chiropractor visits
- Laboratory and X-ray fees

- Substance abuse treatment
- Hearing exams and aids
- Acupuncture
- Psychiatric care
- Deductibles and co-payments
- Weight-loss programs

How do I know if I have Plan B money?

There are three ways to find out if you have Plan B money.

1. Check your mail! If you are receiving mail from Administrative Services Only, Inc., you most likely have

(continues on page 22)

AGMA Answers (continued from page 21)

a Plan B account with money in it.

2. Check the list of participating companies on the next page. If you have worked for any of these companies, chances are good that they have contributed money to your Plan B account.

3. Check your Collective Bargaining Agreement (CBA). Many CBAs have Plan B health plan provisions for specific services, like solos or recordings.

Is Plan B Money deducted from my compensation?

No, funds that go into your Plan B account are additional compensation from your employer.

How do I find out how much money is in my account?

Go to www.asonet.com and follow the instructions to log in. You will see your current balance as well as any past activity on your account, like contributions from employers, forfeitures, etc. If you do not have access to the internet, call ASO at (866) 263-1185.

What's the easiest way to access that money?

When you have an eligible medical expense, you can fill out a claim form and submit it to ASO. Claim forms are always included in your quarterly statement, and you can also download them from www.asonet.com and AGMA's website www.musicalartists.org/membership_information/PlanBForm.pdf. ASO will reimburse you the money that you have spent, up to the balance that you have in your account.

It's too much trouble to get reimbursed. What happens to the money if I don't use it?

You don't get to keep your Plan B money forever! In fact, if you do not use your Plan B money within three years,

up to \$500 will be considered forfeited. Any remaining balance after the forfeiture is at risk of additional forfeiture in the following year. Forfeited contributions are applied against the AGMA Health Fund Plan B's administrative expenses, thus reducing such charges to participants who actively draw benefits from the Fund.

Remember: When your employer is required to make AGMA Health Plan B contributions for you, those contributions are part of your compensation. Not using the contributions made for you is the same as not cashing your paycheck. Manage your account carefully to avoid losing valuable contributions or the ability to submit receipts.

How can I get Plan B for my shop/company?

If your employer is not on the list on the next page, it is up to you and your negotiating committee to talk to your employer about adding AGMA Health Plan B to your Collective Bargaining Agreement.

Even if your company does participate in Plan B, they might not automatically contribute to Plan B every time you work. Depending on your contract, your employer might contribute different amounts for different services, so it is important to make sure you negotiate according to your shop's needs.

I am not married, but I have a domestic partner. Will he/she be covered under Plan B?

Yes. Domestic partners of participants are eligible for family health coverage on the same basis as current dependent coverage. In order to make sure your partner is covered under Plan B, you will have to submit to ASO an Affidavit of Domestic Partnership, which can found on

www.asonet.com. Plan B funds used for a domestic partner are subject to all payroll taxes, including those that would normally be paid by the employer due to IRS rules.

I get mail from Administrative Services Only. Should I open it?

Yes! Administrative Services Only, Inc. is the administrator for the AGMA Health Fund Plan B. If you have a balance in Plan B, ASO will send you quarterly statements showing contributions received, amounts used, and any remaining balance. In addition, ASO sends announcements regarding benefit changes, so it is important that you keep yourself updated and informed about what is and is not eligible for reimbursement.

I haven't received a statement for a while. Do I no longer have an account?

ASO sends quarterly statements by mail, but sometimes things do get lost in the mail! You can always find your current balance by going to www.asonet.com and logging in. If you don't have access to the internet, call ASO at (866) 263-1185.

If you have worked for one of the companies listed (see page 23) but have not been receiving statements and/or forms from the ASO office, it's probably because they do not have your current address. Please contact them directly at the address listed below.

A complete description of the program and a list of qualified expenses are included in the Summary Plan Description, which can be found at www.asonet.com.

For additional information, contact: Administrative Services Only, Inc., 303 Merrick Road, Suite 300, Lynbrook, NY 11563-9010, (516) 396-5543, or (866) 263-1185, www.asonet.com.

* * * REMINDER * * *

**Officer and Board of Governor Petitions are due
in the National Office by March 1, 2009.**

AGMA HEALTH PLAN B CONTRIBUTING EMPLOYERS

American Repertory Theatre	Gotham Chamber Opera	Opera Pacific
Aquila Theatre Company	Grant Park Music Festival	Opera Theatre of St. Louis
Ascension Music Chorus & Orchestra	Houston Grand Opera	Philharmonic Symphony of NY
Ballet Hispanico	The Jena Company	Pittsburgh Opera
Ballet San Jose	Joffrey Ballet of Chicago	Portland Opera Association, Inc.
Ballet Tech Foundation	Los Angeles Master Chorale	San Diego Opera Association
Baltimore Opera Company	Los Angeles Opera	San Francisco Ballet
Boston Lyric Opera	Lyric Opera of Chicago	San Francisco Opera Association
Central City Opera Association	Lyric Opera of Kansas City	San Francisco Symphony Chorus
Chautauqua Opera Association	Martha Graham	Santa Fe Opera
Chicago Opera Theatre	Melodious Accord Inc.	Seattle Opera Association
Cincinnati Opera Association	Metropolitan Opera	Stages Repertory Theatre
City Center 55th Street	Michigan Opera Theatre	Studio Arena Theatre
City Grand Opera	Movin' Out Broadway	Tri-Cities Opera
Dallas Opera	Movin' Out Tour	Washington National Opera
Discovery Orchestra (Philharmonic Orchestra of New Jersey)	Music Before 1800 Inc.	Western Opera Theater
Florentine Opera Company	Musica Sacra	Wolf Trap Foundation
Florida Grand Opera	New York City Opera	
	Opera Company of Philadelphia	

CONTACT LIST OF ASSISTANCE, MEMBER-ONLY SERVICES, AND DISCOUNTS

Actors Federal Credit Union	(212) 869-8926	www.actorsfcu.com
The Actors Fund		www.actorsfund.org
The Actors Fund - East Coast	(212) 221-7300 (800) 221-7303	seligson@actorsfund.org
The Actors Fund - Midwest	(312) 372-0989 (800) 221-7303	dtowne@actorsfund.org
The Actors Fund - West Coast	(323) 933-9244 (800) 221-7303	intakela@actorsfund.org
The Actors Work Program (www.actorsfund.org/services/Sideline_Work_and_New_Careers/Actors_Work_Program)		
The Actors Work Program - New York	(212) 354-5480	blevinso@actorsfund.org
The Actors Work Program - Chicago	(312) 372-0989	dtowne@actorsfund.org
The Actors Work Program - Los Angeles	(323) 933-9244, ext. 50	ltrotter@actorsfund.org
AGMA Relief Fund - Donations	(800) 543-AGMA (2462)	susan@musicalartists.org
AGMA Relief Fund - Intake East	(212) 221-7300 or (800) 221-7303	
AGMA Relief Fund - Intake Midwest	(312) 372-0989 or (800) 221-7303	
AGMA Relief Fund - Intake West	(323) 933-9244 or (800) 221-7303	
AGMA Retirement & Health (Plan A, AGMA Retirement Plan and AGMA Health Plan)	(212) 765-3664	www.agmaretirement-health.org agmaretirement_health@yahoo.com
AGMA Health Plan B ("Administrative Services Only")	(866) 263-1185	www.asonet.com
Artists' Health Insurance Resource Center - NY	(212) 221-7300, ext. 165	www.ahirc.org
Artists' Health Insurance Resource Center - LA	(323) 933-9244, ext. 32	AHIRC@actorsfund.org
Career Transition for Dancers - Outside of New York and Los Angeles	(800) 581-CTFD (2833)	www.careertransition.org
Career Transition for Dancers - New York	(212) 764-0172	info@careertransition.org
Career Transition for Dancers - Los Angeles	(323) 549-6660	info-la@careertransition.org
TEIGIT (The Entertainment Industry Group Insurance Trust)	(800) 886-7504	www.teigit.com teigit@teigit.com
Union Privilege/Union Plus	(800) 452-9425 (202) 293-5330	www.unionplus.org

Discounts for AGMA Members

AGMA members in good standing are eligible for a number of great discounts. In addition to those listed below, Union Plus has discounts that can be found at www.unionplus.org.

If you know of additional discounts that are available to AGMA members and would like to have them included in our discount list for future *AGMAzines*, please email the information to AGMA@musicalartists.org.

For updates on these and future discounts, check out our website www.musicalartists.org.

Disclaimer — *The American Guild of Musical Artists does not endorse any of the following vendors or services and provides this list of discounts so as to make members aware of the potential savings benefits associated with AGMA membership.*

THEATER TICKETS

TDF Membership Members in good standing are eligible to participate in the Theatre Development Fund's discount tickets and vouchers program for performances throughout New York City. For more information and to enroll, visit their website <http://www.tdf.org>

MAKE UP

Make-Up-Center offers a 15% discount to AGMA members. Their retail store, located at 150 West 55th Street, New York City will be closing in March 2009 but they will continue taking orders over the phone and Internet. Members must use the phone line in order to receive their 15% discount. Tel.: (212) 977-9494 <http://www.make-up-center.com>

DANCEWEAR

Capezio offers a 10% discount on most items in their stores when you present your AGMA membership card. <http://www.capeziodance.com>

Leo's Dancewear offers a 25% discount to AGMA members. Please present your AGMA membership card in order to receive this discount. Leo's Dancewear is located at: 1900 North Narragansett, Chicago, IL 60639 Tel.: (773) 745-5600; <http://www.leosdancewear.com>

NUTRITION

Kristen Domingue, is a Certified Holistic Health Counselor specializing in nutrition and lifestyle programs for the performing artist and can serve individuals and groups anywhere in the world. AGMA members receive a 10% discount. Tel.: (917) 754-0460 www.ibeginagainnow.com; beginagain@gmail.com

DANCE STUDIOS

The Ailey School (New York) offers a single class to AGMA members at a reduced cost of \$14.50, regularly \$16.00. Members can also receive a \$10.00 reduction on a 10-class card and a \$25.00 reduction on a 25-class card. <http://www.theaileyschool.edu>

Broadway Dance Center (New York) offers class to

AGMA members at the reduced cost of \$14.00, regularly \$18.00. <http://www.bwydance.com/>

The Joffrey Ballet School (New York) offers 10 classes to AGMA members at the reduced cost of \$125.00, regularly \$135.00. <http://www.joffreyballetschool.com>

Peridance (New York Dance studio) offers 10 classes at the reduced rate of \$145.00 to AGMA members. <http://www.peridance.com>

MASSAGE THERAPY

April Daly Mollard, Licensed Massage Therapist, specializing in dance massage, former dancer with Forsythe Ballet Frankfurt, servicing individuals in the New York/New Jersey area, is offering a 20% discount for AGMA members. Tel.: (201) 725-7827

Dmtri Kovarskiy, Licensed Massage Therapist in New York City, offers AGMA members 20% off of the \$100 fee. Tel.: (212) 864-0057

GYM MEMBERSHIP

Gold's Gym, located at 205 W. 54th St. and 90 John St. in New York City, is offering corporate membership benefits at both locations to AGMA members. For details, contact Shawn Fisher at (212) 307-7760 or shawn@goldsgymnyc.com. Members living outside of New York can inquire about corporate discounts for union members at their local Gold's Gym. To find the closest location near you, visit the Gym Locator on their website: www.goldsgym.com.

MUSIC AND ACCESSORIES

The Musical Source Incorporated located at 1409 15th Street NW, Washington, DC 20005 is offering AGMA members nationwide a discount of up to 10% on music and accessories — up to 20% if you are a teacher. You must provide your AGMA membership ID number for verification. Contact The Musical Source at 1-800-2SOURCE, www.musicalsource.com or by fax at (202) 387-7415.